

Press Release

Kirsten Glass: Night-Scented Stock

24 November–17 December 2022

Room 2, Soho, London

Open Tuesday–Friday, 11am–6pm; Saturday 11am–5pm

Kirsten Glass conjures images and gestures into layers of synchronicity. Circling between up to six paintings at a time, Glass allows the images to gradually come into their own, with their distinct shapes shifting through fields of colour.

‘Each painting is an adventure’, says Glass. And while their formation is dependent on distinct painterly processes, Glass leaves room for ideas to change along the way. Incorporating materials such as glitter and thread, sewn through the back of the canvas, the paintings often veer into abstraction, their surfaces allowing for multiple readings.

Certain patterns and images reappear throughout. On the use of stock images drawn from the internet, Glass describes their ‘generic picture-parts hiding their particularity, and at the same time becoming more alive or animated by their association with the rest of the painting’.



Flying Dream, 2022

Night-Scented Stock (2022) contains a white triangle from a previous painting—one of the many ‘scars’ that appear in Glass’ layered works. Here, a collection of forest animals from a single stock image discovered upon googling ‘animal silhouettes’ is placed alongside the figure of a baby witch.

The incorporation of cut-outs relates to Glass’ use of sigils—symbols used in Chaos Magic that are imbued and arranged according to intent. In her paintings, Glass’ intent usually changes along the course of creation, allowing its own logic to come into being.

The black background of *Night-Scented Stock* (2022) gradates into a Prussian blue glaze, resembling an open sky turning to night, enveloping the animals and witch in a heady atmosphere. Glass’ playful titling

of the work relates to the type of flower that opens its petals towards the evening, around which point its scent peaks, but also to the stock images that inform her subject.

In an interview with Cathy Lomax in the catalogue accompanying *Swimming Witches*, Glass' 2020 solo exhibition with Karsten Schubert, the artist described her approach as being like 'an artisan doing jobs while the paintings are dreaming'. In *Flying Dream* (2022), the reference to stock imagery is less obvious, and the image really does appear as a dream.

Upon first glance, the viewer might not notice the female figure that appears to be pulling the hull of a boat into a smoky realm encased by curving yellow forms; or the one at the bottom, shrouded in blurred white paint against a black background; an undulating, fuchsia-pink form hovering to the left.

Keeping close to the constraints of painting, Glass embraces working at immense scale, wary that going any further could push the works into installations. Another method of containment is the recurrence of certain patterns that provide a foundational grid. These include the flower of life—a sacred geometric form that consists of overlapping circles, used by Glass as 'pictorial shorthand for the idea of potential'. The beauty of Glass' paintings is that, once complete, this potential is infinite, with every viewer arriving at their own reading.

About Kirsten Glass

Kirsten Glass (b. 1975, Belfast) holds a BA from Chelsea College of Arts, London (1996), and an MA from Goldsmiths, University of London (2000). Solo shows include *Youthinkyoufuckinslick*, Alfred Camp, London (1999); Ace Gallery, Los Angeles (1999); Habitat, London (2000); *Windmills of your Mind*, One in the Other, London (2004); Hales Gallery, London (2006); *The Body in the Library*, V22 Ashwin Street, London (2007); *A Spritz of Absinthe*, xero, kline & coma, London (2012); *Persephone, Queen of the Underworld*, Cock 'n' Bull Gallery, London (2015).

Select group exhibitions include *Death to the fascist insect that preys on the life of the people*, Anthony d'Offay Gallery, London (2001); *Beck's Futures*, ICA, London (2002); and *Electric Dreams*, The Curve, Barbican Centre, London (2002). Glass has taught as a visiting artist at the Slade School of Fine Art, Goldsmiths, and Chelsea College of Arts, and she is an associate mentor for Turps Banana.

About Karsten Schubert London

Karsten Schubert London is a contemporary art gallery in Soho, London, representing a list of prominent and emerging British artists: Rose English, Kirsten Glass, Tess Jaray, Sarah Kogan, Cathie Pilkington, Frances Richardson and Alison Wilding. Since its founding in 1986 the gallery has presented a continuous exhibition programme in London's Soho, today operating at 46 and 44 Lexington Street. The gallery works to nurture the careers of its artists through commercial exhibitions, fostering institutional shows and purchases, commissions and publications by its publishing arm, Ridinghouse.

Press Enquiries

Exhibitions Director: CeCe Manganaro | cece@karstenschubert.com | +44 (0)7932 026737

@ : [@karstenschubertlondon](https://www.instagram.com/karstenschubertlondon)

🐦 : [KarstenSchubert](https://www.twitter.com/KarstenSchubert)

www.karstenschubert.com